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14. 263

# A SONG OF DARKNESS AND LIGHT

AN ODE

BY

ROBERT BRIDGES

SET TO MUSIC FOR

SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

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PRICE TWO SHILLINGS.

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# A SONG OF DARKNESS AND LIGHT.

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## I. MYSTERY.

Power eternal, power unknown, uncreate:  
Force of force, fate of fate!

Beauty and light are thy seeing,  
Wisdom and right thy decreeing;  
Life of life is thy being.

In the smile of thine infinite starry gleam,  
Without beginning or end,  
Measure or number,

In the void of thy formless embrace,  
Without foe or friend,  
Beyond time and space,  
All things pass as a dream  
Of thine unbroken slumber.

## II. TERROR.

Gloom and the night are thine:  
On the face of thy mirror darkness and terror,  
The smoke of thy blood, the frost of thy breath.

In silence and woeful awe  
The harrying angels of death  
Destroy whate'er thou makest—  
Makest, destroyest, destroyest and makest.—  
Thy gems of life thou dost squander,  
Their virginal beauty givest to plunder,  
Doomest to uttermost regions of age-long ice  
To starve and expire:  
Consumest with glance of fire,  
Or back to confusion shakest  
With earthquake, elemental storm and thunder.

## III. PEACE.

In ways of beauty and peace  
Fair desire, companion of man,  
Leadeth the children of earth.

As when the storm doth cease,  
The loving sun the clouds dispelleth,  
And woodland walks are sweet in spring;

The birds they merrily sing  
And every flowerbud swelleth.  
Or where blue heav'ns o'erspan  
The lonely downs  
When summer is high:  
Below their breezy crowns  
And grassy steep  
Spreadeth the infinite smile of the sunlit sea;  
Whereon the white ships swim,  
And steal to havens far  
Across the horizon dim,  
Or lie becalm'd upon the windless deep,  
Like thoughts of beauty and peace,  
When the storm doth cease,  
And fair desire, companion of man,  
Leadeth the children of earth.

## IV. TOIL.

Man, born to toil, in his labour rejoiceth;  
His voice is heard in the morn:  
He armeth his hand and sallieth forth  
To engage with the generous teeming earth,  
And drinks from the rocky rills  
The laughter of life.

[Or else, in crowded cities gathering close,  
He traffics morn and eve  
In thronging market-halls;  
Or within echoing walls  
Of busy arsenals  
Weldeth the stubborn iron to engines vast;  
Or tends the thousand looms  
Where, with black smoke o'ercast,  
The land mourns in deep glooms.] \*

Life is toil, and life is good:  
There in loving brotherhood  
Beateth the nation's heart of fire.  
Strife! Strife! The strife is strong!

There battle thought and voice, and spirits  
conspire :

Joys ever dance around the tree of life,  
And from the ringing choir  
Riseth the praise of God from hearts in tuneful  
song.

#### V. ART.

Hark ! What spirit doth entreat  
The love-obedient air ?  
All the pomp of his delight  
Revels on the ravisht night,  
Wandering wilful, soaring fair :  
[There ! 'Tis there, 'tis there.] \*  
Like a flower of primal fire  
Late redeem'd by man's desire.

Away, on wings away,  
My spirit far hath flown,  
To a land of love and peace,  
Of beauty unknown.  
The world that earth-born man,  
By evil undismay'd,  
Out of the breath of God  
Hath for his heaven made.

Where all his dreams soe'er  
Of holy things and fair  
In splendour are upgrown,  
Which thro' the toilsome years  
Martyrs and faithful seers  
And poets with holy tears  
Of hope have sown.

There, beyond power of ill,  
In joy and blessing crown'd,  
Christ with His lamp of truth  
Sitteth upon the hill  
Of everlasting youth,  
And calls His saints around.

#### VI. TEARS.

Sweet compassionate tears  
Have dimm'd my earthly sight,  
Tears of love, the showers wherewith  
The eternal morn is bright :  
Dews of the heav'nly spheres.  
With tears my eyes are wet,  
Tears not of vain regret,  
Tears of no lost delight,  
Dews of the heav'nly spheres  
Have dimm'd my earthly sight,  
Sweet compassionate tears.

#### VII. FAITH.

Gird on thy sword, O man, thy strength endue :  
In fair desire thine earth-born joy renew.  
Live thou the life beneath the making sun  
Till Beauty, Truth, and Love in thee are one.

Thro' thousand ages hath thy childhood run :  
In timeless ruin hath thy glory been :  
From the forgotten night of loves fordome  
Thou risest in the dawn of hopes unseen.

Higher and higher shall thy thoughts aspire,  
Unto the stars of heaven, and pass away,  
And earth renew the buds of thy desire  
In fleeting blooms of everlasting day.

Thy work with beauty crown, thy life with love ;  
Thy mind with truth uplift to God above :  
In whom all is, from whom was all begun,  
In whom all Beauty, Truth, and Love are one.

ROBERT BRIDGES.

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\* These lines are omitted in the musical setting.

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# A SONG OF DARKNESS AND LIGHT.

Mystery.

C. H. H. PARRY.

PIANO.  
♩ = 54

*Andante.*  
*p*

*cres. più agitato.*

*1*  
*a tempo.*  
*f*  
*dim.*

*dim.*  
*sempre dim.*

*ff*  
*dim.*  
*sf*  
*dim.*

2

First system of a piano score. The right hand features a melodic line with a double bar line and a second measure marked with a '2'. The left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present.

Second system of the piano score. The right hand continues the melodic development. A dynamic marking of *cres.* (crescendo) is indicated.

*Animando.*

Third system of the piano score. The tempo is marked *Animando.* The right hand has a melodic line with a double bar line and a second measure marked with a '2'. The left hand provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present.

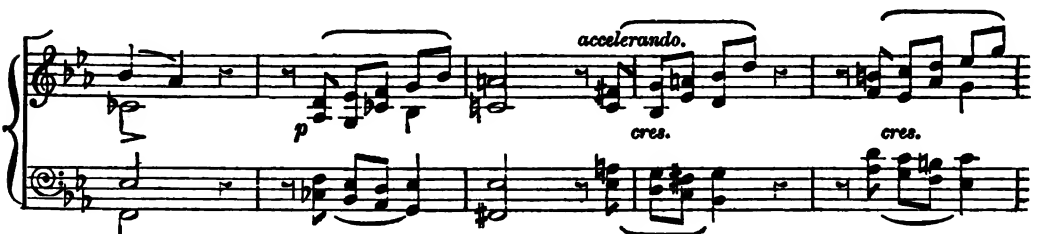
3

Fourth system of the piano score. The right hand features a melodic line with a double bar line and a second measure marked with a '3'. The left hand provides a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present.

Fifth system of the piano score. The right hand continues the melodic development. A dynamic marking of *cres.* (crescendo) is indicated.

4

Sixth system of the piano score. The right hand features a melodic line with a double bar line and a second measure marked with a '4'. The left hand provides a harmonic accompaniment.



7 4

*cres.* *f*

*allargando.*

8 CHORUS. SOPRANO. *ff*

ALTO. *ff* Power e - ter - nal!

TENOR. *ff* Power e - ter - nal!

BASS. *ff* Power e - ter - nal!

8 *ff* Power e - ter - nal! 8va.....

Power un - known—

Power un - known—

Power un - known—

8va Power un - known—

8287.



Un - cre - ate, . . . . . Force of

Un - cre - ate, . . . . . Force of

Un - cre - ate, . . . . . Force of

Un - cre - ate, . . . . . Force of

9

This system contains measures 5 through 9. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics "Un - cre - ate," and the piano provides a rhythmic accompaniment. Measure 9 is marked with a "9" above the staff.

force, . . . . . Fate . . . . . of

force, . . . . . Fate . . . . . of

force, . . . . . Fate . . . . . of

force, . . . . . Fate . . . . . of

Fate . . . . . of

This system contains measures 10 through 14. The vocal parts continue with the lyrics "force," and "Fate . . . . . of". The piano accompaniment continues with a similar rhythmic pattern.

fate ! . . . . .

fate ! . . . . .

fate ! . . . . .

fate ! . . . . .

fate ! . . . . .

This system contains measures 15 through 19. The vocal parts sing "fate !". The piano accompaniment continues with a similar rhythmic pattern.

Beau - ty and light, beau - ty and  
 Beau - ty and light, beau - ty and  
 Beau - ty and light, beau - ty and  
 Beau - ty and light, beau - ty and

light . . are thy see - ing, Wis - dom,  
 light . . are thy see - ing, Wis - dom,  
 light . . are thy see - ing, Wis - dom,  
 light . . are thy see - ing, Wis - dom,

wis - dom and right . . thy de - cree - ing,  
 wis - dom and right . . thy de - cree - ing,  
 wis - dom and right . . thy de - cree - ing,  
 wis - dom and right . . thy de - cree - ing,

*cres.*

Life of life, life of life, life of life is . . thy

*cres.*

Life of life, life of life, life of life . . is thy

*cres.*

Life of life, life of life, life of life is . . thy

*cres.*

Life of life, life . . of life, life of life . . is thy

*cres.*

*f*

*Sua bassa.*

**12** *Moderato.*

*mf* *dim.*

be - ing. In the smile of thine in - fi-nite star - ry gleam,

*mf* *dim.*

be - ing. In the smile of thine in - fi-nite star - ry gleam,

*mf* *dim.*

be - ing. In the smile of thine in - fi-nite star - ry gleam,

*p*

be - ing. In the smile of thine in - fi-nite star - ry

**12** *Moderato.*

*p*

Without be-gin - ning or end, mea-sure or num-ber—

Without be-gin-ning or end, mea-sure or num-ber—

Without be gin - ning or end, mea-sure or num-ber—

gleam, Without be -ginning or end, mea-sure or num-ber—

**8287.**

In the void of thy form - less embrace! Without foe or

In the void of thy form - less embrace!

In the void of thy form - less embrace! Without foe or

In the void of thy form - less embrace!

13

friend, beyond time and

Without foe or friend, beyond time and

friend, or friend, beyond time and

Without foe or friend, beyond time and

13

*pp*

space,

space,

space,

space,

*pp dolce.*

The first system of the musical score features a piano introduction. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one grand staff for the piano accompaniment. The vocal staves contain whole rests, indicating that the vocalists enter later. The piano accompaniment begins with a series of chords and moving lines in both the right and left hands, setting the harmonic foundation for the piece.

The second system shows the vocalists entering with the lyrics "All things pass . . . as a dream, . . . as a". Each of the four vocal staves has a dynamic marking of *p* (piano). The piano accompaniment continues with a steady, flowing accompaniment, featuring chords and moving lines that support the vocal melody.

The third system continues the vocal and piano accompaniment. The vocalists enter with the lyrics "dream Of thine un - brok - en slum - ber,". The piano accompaniment provides a continuous harmonic background, with the right hand often playing chords and the left hand providing a bass line. The system concludes with the vocalists singing "dream Of thine un - brok - - en".

*pp*  
 of thine un - brok - - en, un - brok - en slum - ber.  
*pp*  
 of thine un - brok - - en, un - brok - en slum - ber.  
 slum - ber, of thine un - brok - - en slum - ber.  
*pp*  
 slum - ber, of thine un - brok - - en slum - ber.

*Sea*  
*dim.*

*p* *dim.* *pp*

*p*

14

*pp*

287.

Musical score for "The Merry Widow" (No. 1). The score is written for piano and voice. The piano part is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a *dim.* (diminuendo) and a *p* (piano) dynamic. The bass line consists of a steady eighth-note accompaniment. The voice part is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a *dim.* (diminuendo) and a *p* (piano) dynamic. The bass line consists of a steady eighth-note accompaniment. The score is written for piano and voice.

**Terror.**  
**CHORUS.**

**CHORUS**

*dim.*

Gloom and the night, gloom and the night are

*dim.*

Gloom and the night, gloom and the night are

Gloom . . . and the night, gloom . . . and the night are

Gloom . . . and the night, gloom . . . and the night are

12 12 12 12 12 12 6 6

*Allegro moderato.*

thine. On the face of thy mir-ror,

thine. On the face of thy mir-ror,

thine. On the face of thy mir-ror,

thine. On the face of thy mir-ror,

*Allegro moderato.* ♩ = 72

15

Dark - ness and ter - ror,

Dark ness and ter - ror,

Dark - ness and ter - ror,

Dark - ness and ter - ror,

*sempre cres.*

The smoke of thy blood, The frost . . of thy breath,

*sempre cres.*

The smoke of thy blood, The frost . . of thy breath,

*sempre cres.*

The smoke of thy blood, The frost . . of thy breath,

*sempre cres.*

The smoke of thy blood, The frost . . of thy breath,

16

*cres. molto.*



In silence and woe - ful awe . . . Thy

In silence and woe - ful awe . . . Thy

*p* In silence and woe - ful awe . . . Thy

*p* In silence and woe - ful awe . . . Thy

*ff dim.* *mf*

har - ry - ing an - gels of death . . . De -

har - ry - ing an - gels of death . . . De -

har - ry - ing an - gels of death . . . De -

har - ry - ing an - gels of death . . . De -

3

17 14

*cres.* *f*

- stroy what - e'er thou mak - est — mak - est, de -

*cres.* *f*

- stroy what - e'er thou mak - est — mak - est, de -

*cres.* *f*

- stroy what - e'er . . thou mak - est — mak - est,

*cres.* *f*

- stroy what - e'er . . thou mak - est — mak - est,

17

*cres.* *f*

The image shows a page from a musical score for a piece titled "The Destruction of Jerusalem". The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "de - stroy - est, de - stroy - est and mak - est." The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal parts are written on staves with treble and bass clefs. The piano accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

de - stroy - est, de - stroy - est and mak - est.

de - stroy - est, de - stroy - est and mak - est.

de - stroy - est, de - stroy - est and mak - est.

de - stroy - est, de - stroy - est and mak - est.

18

*ff* *cres.* Thy germs of life thou dost

*ff* *cres.* Thy germs of life thou dost

*ff* *cres.* Thy germs of life thou dost

*ff* *cres.* Thy germs of life thou dost

18

*cres. molto.* *ff* Thy germs of life thou dost

squan-der, Their vir - ginal beau - ty giv - est to

squan-der, Their vir - ginal beau - ty giv - est to

squan-der, Their vir - ginal beau - ty giv - est to

squan-der, Their vir - ginal beau - ty giv - est to

plun - der, Doom - est to ut - termost

plun - der, Doom - est to ut - termost

plun - der, Doom - est to ut - termost

plun - der, Doom - est to ut - termost

regions of age - - - long ice, To starve and ex -

regions of age - - - long ice, To starve and ex -

regions of age - - - long ice, To starve and ex -

regions of age - - - long ice, To starve and ex -

*Più moto.*

pire, Con - sum - est with  
 pire, Con - sum - est with  
 pire, Con - sum - est with  
 pire, Con - sum - est with

*Più moto.*

*f*

glance of fire, Or back to con -  
 glance of fire, Or back to con -  
 glance of fire, Or back to con -  
 glance of fire, Or back to con -

19 fu - sion shak - est, With  
 fu - sion shak - est,  
 fu - sion shak - est, With  
 fu - sion shak - est,

19

earth - quake, with earth - quake,  
 With earth - quake, with earth - quake,  
 earth - quake, with earth - quake,  
 With earth - quake, with earth - quake,

*cres.* 20  
 el - e - men - tal storm and thun - der.  
*cres.* el - e - men - tal storm and thun - der.  
*cres.* el - e - men - tal storm and thun - der.  
*cres.* el - e - men - tal storm and thun - der.  
 el - e - men - tal storm and thun - der.

20

*dim.* *dim.*

*p*



Peace.

*Andante.*



SOPRANO SOLO.

*p*

In ways of



*cres.*

beau-ty and peace,

Fair de-sire, com-pan-ion of man,



Lead-eth the chil-dren of earth,

*dolce.*



*Poco più animato.*

*Poco più animato.* As when the storm doth cease, The lov-ing sun the clouds dis-

- pell - eth. And wood - land walks are sweet in spring. . .

. . . The birds they mer - ri - ly sing.

. . . And ev - 'ry flow - er - bud swell

- eth,

*cres.*

Or where . . blue heavens o'er-span The lone - ly downs, . . When

*poco cres.* *p*

sum - mer is

*cres.*

nigh ; . . . . Be - low . . their

breez - y crowns, and grass - y steep,

Spread - eth the in - fi - nite smile of the sun - lit



23

sea : . . . . . Where - ou the white ships

swim, . . . . . And steal to ha - vens far . . .

. . . . . A - cross the ho - ri - zon dim, . . . . . Or lie be -

calmed . . . . . up - on the wind - - - less

24 *a tempo.*

deep.

*p*

Like thoughts of beau-ty and

*p*

peace, . . like thoughts of beau-ty and peace, When the storm doth cease, And

*pp rit.* **25** *a tempo.*

fair . . de - sire Lead-eth the chil-dren of earth, when

*pp rit.* *dolce.* *a tempo.*

*cres.* *rit.*

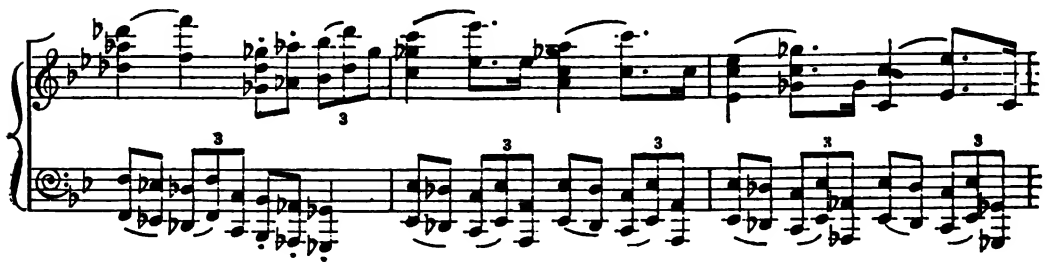
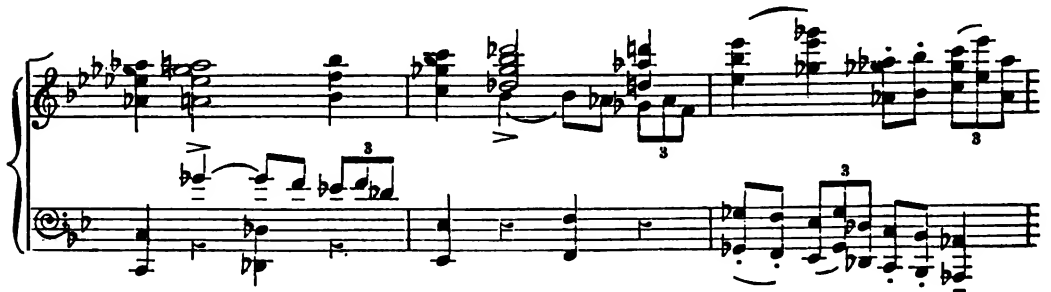
fair . . de - sire, com-pan-ion of man, Lead-eth the

*rit.* *f* *p*

**26** *a tempo.*

chil-dren of earth.

*a tempo.* *cres.*



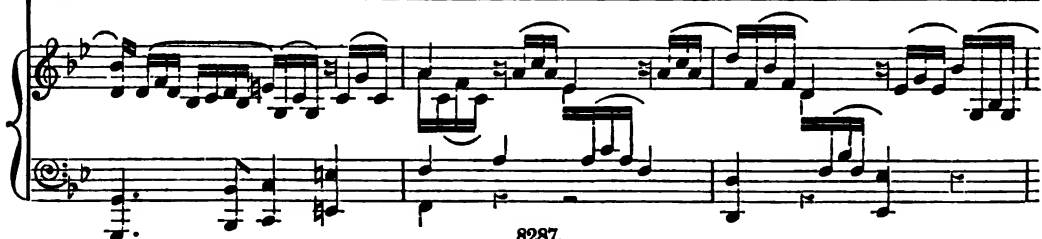
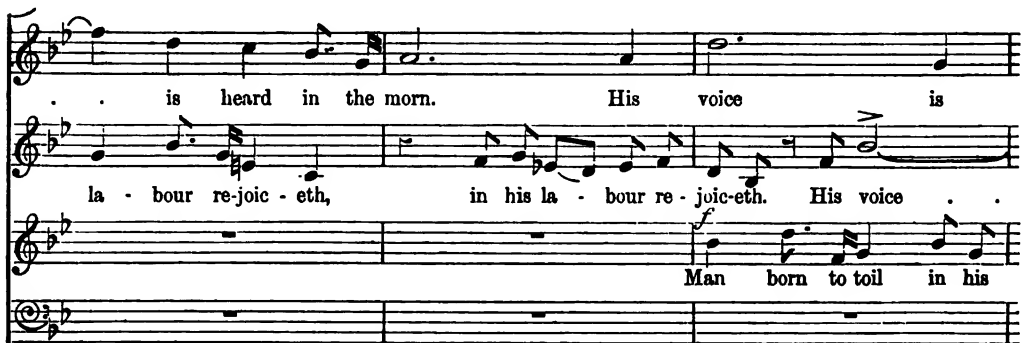


Toil.

27



27



heard, his voice is heard, . . . is heard in the  
 is heard in the morn . . . is heard . . . in the  
 la - bour re-joic - eth, in his la - bour re - joic

28  
 morn. He armeth his hand, and sal-li-eth forth To en -  
 morn. His voice . . . is heard in the  
 eth. His voice . . . is heard in the morn.  
 Man born to toil in his la - bour re-joic - eth. His voice . . .

28

gale with the gen - er - ous teem - ing earth, . . . with the gen - er - ous teem - ing earth .  
 morn, his voice is heard in the morn.  
 He armeth his hand, . . . and sal - li - eth forth .  
 is heard in the morn. He

And drinks from the rock - y rills, The  
He arm-eth his hand. . . . and sal - li - eth forth  
To en-gage with the gen - er - ous teem - ing earth, And drinks from the  
arm-eth his hand, and sal - li - eth forth To en -

29 laugh - ter of life,  
To en - gage with the gen - er - ous teem - ing earth, . . . with the gen - er - ous  
rock - y rills, and drinks, drinks from the  
- gage with the gen - er - ous teem - ing earth, . . . with the gen - er - ous teem - ing earth, . . .

and drinks from the rock - y rills, . . . and drinks from the  
teeming earth. . . . And drinks from the rock - y rills,  
rock - y rills, and drinks from the rock - y rills, . . .  
. . . And drinks from the rock - y rills, and drinks from the

rock - y rills The laugh - - - ter of life, the

and drinks . . The laugh - - - ter of life, the

and drinks . . The laugh - - - ter of life, the

rock - y rills The laugh - - - ter of life, the

30

laugh - - - ter of life, And drinks from the

laugh - - - ter of life, And drinks from the

laugh - - - ter of life, And drinks from the

laugh - - - ter of life, And drinks from the

30

rock - y rills The laugh - ter of life.

rock - y rills The laugh - ter of life.

rock - y rills The laugh - ter of life.

rock - y rills The laugh - ter of life.

Life is toil . . .

Life is toil . . .

Life is toil . . .

Life is

31

and life is good.

and life is good.

and life is good.

Life is

toil and life is good.

Life is toil, . .

32

Life is toil, life is toil, . . . and life is

Life is toil, . . . life is toil, and life . . . is

toil, life is toil, and life is

life is toil, life is toil, and life is

32



good, life is good, life . . . is

good, life is good, life . . . is

good, life is good, life . . . is

good, life is good, life . . . is

33 *mf. dolce.* < >

good! There .. in lov-ing

good! There .. in lov-ing brotherhood, in

good! There .. in lov-ing bro-therhood, in lov-ing

33 *mf.*

bro-therhood, in bro-therhood Beat-eth a

lov-ing bro-therhood,

bro-therhood, there .. in lov-ing brotherhood *cres.*

There .. in lov-ing brotherhood Beat-eth a na-tion's

*cres. molto.*

8287. *b*

*c*

na - tion's heart, *cres.* beat - eth a na - tion's heart of fire. . . .

*mf. cres.* Beat - eth a na - tion's heart, a na - tion's heart of fire. . . .

Beat - eth a na - tion's heart of fire. . . .

heart of fire, . . . a na - tion's heart of fire. . . .

34 *ff* Strife, strife, the strife is

Strife, strife, the strife is

Strife, strife, the strife is

Strife, strife, the strife is

strong, There bat - tle, thought and voice,

strong, There bat - tle, thought and voice,

strong, There bat - tle, thought and voice,

strong, There bat - tle, thought and voice,

Strife, strife, there bat-tle, thought and voice,  
 Strife, strife, there bat-tle, thought and voice,  
 Strife, strife, there bat-tle, thought and voice,  
 Strife, strife, there bat-tle, thought and voice,

*Allargando.*  
 battle, thought and voice, and spirits con-spire, . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . and spirits con-  
 battle, thought and voice, and spirits con-spire, . . and spirits con-

35 *Animato.*  
 spire. . . . . Joys ev-er dance a-bout the  
 spire. . . . . Joys,  
 spire. . . . . Joys,  
 spire. . . . . Joys,  
 35 *Animato.*

tree of life, joys, joys ev - er dance, joys,

joys ev - er dance a-bout the tree of life, joys ev - er dance,

joys, joys ev - er dance a-bout the tree of life,

joys, joys ev - er dance a-bout the

joys ev - er dance, joys ev - er dance, joys,

joys ev - er dance, joys ev - er dance,

joys, joys ev - er dance, joys ev - er dance,

tree of life, joys ev - er dance, joys ev - er

joys ev - er dance, . . . And from the ring - ing choir

joys ev - er dance, And from the ring - ing choir

joys ev - er dance, And from the

dance, joys ev - er dance, And from the ring - ing choir

Ris - eth the praise of God From hearts in tune - ful song,  
 Ris - eth the praise of God From hearts in tune - ful song,  
 ring - ing choir Ris - eth the praise of God, in tune - ful song,  
 Ris - eth the praise of God From hearts in tune - ful song,  
 Ris - eth the praise of God, ris - eth the praise of  
 Ris - eth the praise of God,  
 Ris - eth the praise of God, ris - eth the praise of  
 Ris - eth the praise of God,  
 Ris - eth the praise of God,

God, ris - eth the praise of God From  
 ris - eth the praise of God, of God From  
 God, ris - eth the praise of God, in tune - ful  
 ris - eth the praise of God, of

hearts in tune - ful song, from hearts in tune - ful  
 hearts in tune - ful song, from song, the  
 song, from hearts in tune - ful song, the  
 God from hearts in tune - ful song, from

*Allargando.*  
 song, from hearts in tune - ful song, from,  
 praise, the praise of God From hearts in  
 praise of God From hearts in  
 hearts in tune - ful song, from hearts in

hearts in tune - ful song, The praise of  
 tune - ful song, The praise of  
 tune - ful song, The praise of  
 tune - ful song, The praise of

God From hearts in tune - ful song.

God From hearts in tune - ful song.

God From hearts in tune - ful song.

God From hearts in tune - ful song.

37



Art.

38

*Andante.*



39 *p* 87 *rit.*

Hark! . . . hark, . . . what spi-rit doth en-treat the love-o-be-dient

*a tempo.* 40 *mf*

air? *a tempo.* AH the pomp of

sweet de-light Re-vels in the ravished night, Wan-der-ing wil-ful,

soar-ing fair! . . . Like a power of pri-mal fire . . .

*p cres.* *mf*

41

. . . Late re-deemed by man's de-sire. *Animando.*

*mf* *cres.* *cres.*

*Più moto.* *cres.*  
A-way, . . . a-way, . . . on wings a-way, . . .  
*Più moto.* *mf cres.*

*poco rit.* *mf Animato.*  
My spi-rit far hath flown, To the land of love and  
*Animato.* *dim.* *poco rit.*

peace Of beau-ty un-known.  
*cres.*

42 *p* *cres.*  
The world, that earth-born man By e-vil un-dis-mayed,  
*dim.* *p* *cres.*

Out of the breath of God, . . . Hath . . . for their  
*cres.* *p*

43

*mf*

ha - ven made. When all his dreams so -

- e'er, Of hap - py things and fair, In splen - dour . . are out -

44

*Poco meno mosso.*

grown, . . . Which through the toil - some years, Mar - tyrs and

*Poco meno mosso.*

faith - ful seers, And po - ets, po - ets, . . with ho - ly tears Of

hope, . . . with ho - ly tears of hope have sown.

*dolce.*

45

*p* There, be-yond pow - er of ill, . . . In joy . . and bless - ing

crowned, . . Christ, . . with His lamp of truth, Sit - teth up - on the

*dim.* *pp*

*cres.* hill Of ev - er - last . . ing youth, And calls His

*p*

saints . . a - round, . . . and calls His saints a -

*poco cres.*

round, . . . Christ, . . with His lamp of

*cres.* *mf*

truth, Sit - teth up - on the hill Of ev - er - last - ing youth, And

*cres.* calls . . His saints, *Allargando.* *cres.* calls . . His saints, . . .

*Allargando.*

*rit.* . . and calls His saints . . . a - round. *47 a tempo.* *a tempo.*

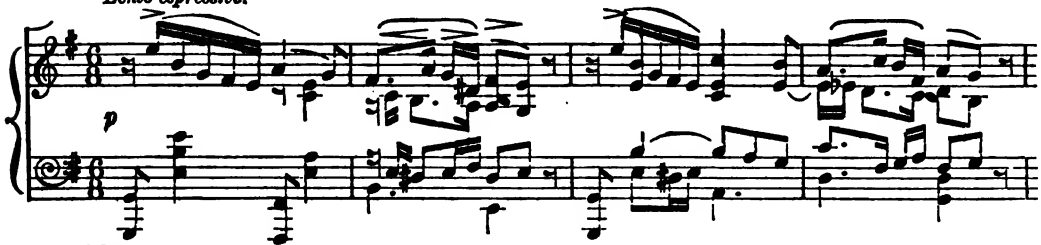
*f rit.* *f*

*dim.* *p*

*p* *dim. sempre.*



Tears.  
*Lento espressivo.*



48



CHORUS.

49

p

Tears!

p

Tears!

p

Tears!

p

49

Tears!



tears! sweet com-pas-sion-ate tears Have dimmed . . my earth-ly

tears! sweet com-pas-sion-ate tears Have dimmed . . my earth-ly

tears! sweet com-pas-sion-ate tears Have dimmed . . my earth-ly

tears! sweet com-pas-sion-ate tears Have dimmed . . my earth-ly

*p*

sight, Tears of love, the showers wherewith The e -

sight, Tears of love, the showers wherewith The e -

sight, Tears of love, the showers where-with The e -

sight, Tears of love, the showers wherewith The e -

50

*cres.*

*p*

ter - nal morn is bright, Tears . . of the heav'n-ly spheres,

ter - nal morn is bright, Tears . . of the heav'n-ly spheres,

ter - nal morn is bright, Tears . . of the heav'n-ly spheres,

ter - nal morn is bright, Tears of the heav'n-ly spheres,

51

*pp*

*p*





hea - venly spheres, dew's . . of the hea - ven - ly spheres . . Have dimmed my  
 dew's of the hea - ven - ly spheres, . . dew's of the heavenly spheres Have  
 . . of the hea - ven - ly spheres, dew's of the heaven - ly spheres Have dimmed my  
 dew's, dew's . . of the hea - venly spheres Have dimmed my

53 *Più lento.*

earth - ly sight, . . Tears of no vain re - gret, . .  
 dimmed my earth - ly sight, . . Tears, tears of no vain re-gret,  
 earth - ly sight, . . Tears of no vain re -  
 earth - ly sight, . . Tears of no vain re - gret, . .

53 *Più lento.*

*dim.* *p*

Tears of no lost de - light, Dews of the hea - ven - ly

Tears, tears of no lost . . de - light, Dews of the

gret, Tears of no lost . . de - light, Dews of the

Tears of no lost de - light, Dews of the hea - ven - ly

spheres, . . Sweet com - pas - sionate tears. . .

heavenly spheres, Sweet com - pas - sionate tears. . .

heavenly spheres, Sweet com - pas - sionate tears. . .

spheres, . . Sweet com - pas - sionate tears. . .

molto rit. a tempo.

pp molto rit. a tempo.

pp molto rit. a tempo.

pp molto rit. a tempo.

pp molto rit. a tempo.

pp

pp

crea.

crea.

f

p

sempre dim.

sempre dim.

54

*Allegro moderato.*

SOPRANO SOLO.

Gird on thy

*Allegro moderato.*

*p*

*cres.*

sword, gird on thy sword, O man, thy strength en-

55 *largamente.*

due; . . . . . In fair de-sire thine earth-born joy re-new,

Live thou thy life be-neath the mak-ing sun, Till beau-ty, truth and

*rit.*

love, till beau-ty, truth and love . . . . . in thee are

*rit.*

*cres.*

56

one. . . . .

*Tempo animato.*

CHORUS. SOPRANO.

Gird on thysword, O man, . .

ALTO.

Gird on thysword, O man, . . thy strength renew,

gird on thy sword, . . .

TENOR.

Gird on thy

BASS.

Gird on thysword, O man, . . thy strength re - new,

56

*Tempo animato.*

. . thy strength re - new, . . .

gird on thy sword,

gird on thy sword,

sword, O man, . . thy strength re - new,

gird on thy

gird on thy sword,

gird on thy sword,



life be-neath the making sun, Till beau-ty, truth and love, till  
 earth-ly joy re-new, . . . Live thou thy life be-neath the mak-ing sun, Till  
 Livethou thy life be-neath the mak-ing sun, Till beau-ty, truth . . . and  
 joy re-new, Live thou thy life be-neath the mak-ing sun, Till beau-ty, truth and

58

beau-ty, truth and love, till beau-ty, truth and love, . . . in thee are  
 beau-ty, truth and love, . . . till beau-ty, truth and love in thee are  
 love, till beau-ty, truth and love, . . . till beau-ty, truth and love in thee are  
 love, till beau-ty, truth and love, till beau-ty, truth and love in thee are

rit.

59

one.

one.

one.

one.

59

*f a tempo.*

Through thou - sand a - ges hath thy

Through thou - sand a - ges hath thy

child - hood run,

Through thou - sand a - ges, On time - less

child - hood run

Through thou - sand a - ges, On time - less

On time - less ru - in,

ru - in hath thy glo - ry been,

On time - less ru - in,

ru - in hath thy glo - ry been,

*dim.*

*dim.*

From the for - got - ten night of love's for - -

From the for - got - ten night of love's for - -

From the for - got - ten night of love's for - -

From the for - -

60

- done, Thou ris-eth in the dawn, thou

- done, Thou ris-est in the dawn of hopes un -

- done, Thou ris-est in the dawn of hopes un - seen, thou

- got - ten night of love's for - done, Thou ris - est in the

60

*p cres.* *cres.* *cres.*



*f Allargando.*

61

*Poco animato.*

ris - est in the dawn . . of hopes un - seen, High - er and

seen, . . . of hopes un - seen, High - er and

ris - est in the dawn . . of hopes un - seen, High - er and

dawn . . . of hopes un - seen, High - er and

high - er shall thy thoughts as - pire, . . . Un - to the stars of

high - er shall thy thoughts as - pire, . . . Un - to the stars of

high - er shall thy thoughts as - pire, . . . Un - to the stars of

high - er shall thy thoughts as - pire, Un - to the stars of

heaven, and pass a - way, . . . And earth re - new the  
 heaven, and pass a - way, . . . And earth re - new the  
 heaven, and pass a - way, . . . And earth re - new the  
 heaven, and pass a - way, . . . And earth re - new the

*dim.*

buds of thy de - sire, In fleet - - ing blooms, in  
 buds of thy de - sire, . . . In fleet - - ing blooms, in  
 buds of thy de - sire, In fleet - - ing blooms, in  
 buds of thy de - sire, In fleet - - ing blooms, in

*62 expression.*

*dim.*

fleet - - ing blooms, in fleet - - ing blooms of ev - er  
 fleet - - ing blooms, . . . in fleet - - ing blooms of ev - er  
 fleet - - ing blooms, . . . in fleet - - ing blooms of  
 fleet - - ing blooms, . . . in fleet - - ing blooms of ev - er

63

*cres.*

- last - - - ing day.

*cres.*

- last - - - ing day.

*cres.*

ev - - er - last - ing day.

*cres.*

- last - - - ing day.

63

*cres.*

*mf*

*Animato.*

*cres.*

*Animando.*

*sf*

64

*rit.*

Thy

Thy

Thy

*f*

Thy

*Allegro moderato.*

work with beau-ty crown thy life . . with love, Thy

work with beau-ty crown thy life . . with love, . . Thy

work with beau-ty crown thy life with love, . . Thy

work . . with beau-ty crown thy life . . with love, Thy

*Allegro moderato.*

mind with truth up-lift to God a - bove, In

mind with truth up-lift to God a - bove, In

mind with truth up-lift to God . . . a - bove, In

mind with truth up-lift to God . . . a - bove, In

65

whom all is, from whom was all be - gun, In

whom . . all is, from whom was all be - gun, In

whom all is, from whom was all be - gun, In

whom . . all is, from whom was all be - gun, In

cres.

whom all beau - - ty truth and love, all

whom all beau - ty, truth and love, . . all

whom all beau - ty, truth and love, . . all

whom all beau ty, truth and love, all

3p

*rit.*

beau - - ty, truth . . and love . . . . . are

*rit.*

beau - - ty, truth . . and love . . . . . are

*rit.*

beau - - ty, truth and love . . . . . are

*rit.*

beau - - ty, truth . . and love . . . . . are

*rit.*

66

## SOPRANO SOLO.

Thy mind up - lift . . . . . to God a -

one. Thy mind up - lift

one Thy mind up - lift

one. Thy mind up - lift

one. Thy mind up - lift

66

- bove, In whom all is, . . . from whom all was be -  
 to God a - bove, In whom all is, from  
 to God a - bove, In whom all is, from  
 to God a - bove, In whom all is, from  
 to God a - bove, In whom all is, from

- gun, In whom all.. beau - ty, truth and love,.. all  
 whom was all be - gun, In whom all beau - ty, truth,  
 whom was all be - gun, In whom all beau - ty, truth and  
 whom was all be - gun, In whom all beau - ty, truth and  
 whom was all be - gun, In whom all beau - ty, truth and

beau - ty, truth and love, . . . and love . . are

beau - ty, truth and love, . . all beau - ty, truth and love are

love, . . all beau - ty, truth and love . . are

love, . . in whom all beau - ty, truth and love . . are

love, truth and love, . . and love . . are

*rit.*

one. . . . .

*a tempo.*

one. . . . .

one. . . . .

one. . . . .

one. . . . .

*Allargando.*

*a tempo.*

*rit.*



# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

# Oratorios, Cantatas, Odes, Masses, &c.

FRANZ ABT.					BEETHOVEN.				
	(Female voices)	2/6	3/6	4/6			2/6	3/6	4/6
THE FAYS' FROLIC	(ditto)	2/6	—	—	THE PRAISE OF MUSIC	...	1/6	2/6	3/6
SPRINGTIME	(Sol-FA, 0/6)	2/6	—	—	RUINS OF ATHENS	...	1/6	1/6	2/6
SUMMER	(ditto)	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS	...	1/6	1/6	2/6
THE GOLDEN CITY	(Sol-FA, 0/6)	2/6	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6)	...	1/6	1/6	2/6
THE WISHING STONE	(ditto)	2/6	—	—	MASS, IN C	...	1/6	1/6	2/6
THE WATER FAIRIES	(ditto)	2/6	—	—	COMMUNION SERVICE, IN C	...	1/6	—	3/6
THE SILVER CLOUD	(ditto)	2/6	—	—	MASS, IN D	...	2/6	2/6	4/6
MINSTER BELLS	(ditto)	2/6	—	—	THE CHORAL SYMPHONY	...	2/6	—	—
J. H. ADAMS.					DITTO, VOCAL PART (Sol-FA, 0/6)				
A DAY IN SUMMER (Sol-FA, 0/6)	...	1/6	—	—	THE CHORAL FANTASIA (Sol-FA, 0/3)	...	1/6	—	—
T. ADAMS.					A CALM SEA AND A PROSPEROUS VOYAGE				
THE CROSS OF CHRIST (Sol-FA, 0/6)	...	1/6	—	—	MEER, AS THOU LIVEDST	...	0/3	—	—
THE HOLY CHILD (Sol-FA, 0/6)	...	1/6	—	—	KAREL BENDL.				
THE RAINBOW OF PEACE	...	1/6	—	—	WATER-SPRITE'S REVENGE (Female voices)	...	1/6	—	—
B. AGUTTER.					WILFRED BENDALL.				
MISSA DE SANCTO ALBANO (English)	...	3/6	4/6	5/6	THE LADY OF SHALOTT (Female vv.) (Sol-FA, 1/0)	...	2/6	—	—
MISSA DE BEATA MARIÂ VIRGINE, IN C	...	2/6	—	—	A LEGEND OF BREGENZ	...	1/6	—	—
(English) (Female voices)	...	2/6	—	—	SIR JULIUS BENEDICT.				
THOMAS ANDERTON.					ST. PETER	...	3/6	3/6	5/6
YULE TIDE	...	1/6	2/6	3/6	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6)	...	3/6	3/6	4/6
THE NORMAN BARON	...	1/6	—	—	PASSION MUSIC FROM ST. PETER	...	1/6	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/4)	...	1/6	—	—	GEORGE J. BENNETT.				
J. H. ANGER.					EASTER HYMN	...	1/6	—	—
A SONG OF THANKSGIVING..	...	1/6	—	—	SIR W. STERNDALÉ BENNETT.				
W. I. ARGENT.					THE MAY QUEEN (Sol-FA, 1/0)	...	3/6	3/6	5/6
MASS, IN B FLAT	...	2/6	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0)...	...	4/6	—	6/6
P. ARMES.					INTERNATIONAL EXHIBITION ODE (1862)	...	1/6	—	—
HEZEKIAH	...	2/6	—	—	G. R. BETJEMANN.				
ST. JOHN THE EVANGELIST	...	2/6	—	—	THE SONG OF THE WESTERN MEN	...	1/6	—	—
ST. BARNABAS	...	2/6	—	—	W. R. BEXFIELD.				
A. D. ARNOTT.					ISRAEL RESTORED	...	4/6	—	6/6
YOUNG LOCHINVAR (Sol-FA, 0/6)	...	1/6	—	—	HUGH BLAIR.				
THE BALLAD OF CARMILHAN (Sol-FA, 1/6)	...	2/6	—	—	HARVEST-TIDE	...	1/6	—	—
E. ASPA.					BLESSED ARE THEY WHO WATCH (ADVENT)	...	1/6	—	—
THE GIPSIES	...	1/6	—	—	JOSIAH BOOTH.				
ENDYMION	...	4/6	—	—	THE DAY OF REST (Female voices) (Sol-FA, 1/0)	...	2/6	—	—
ASTORGA.					E. M. BOYCE.				
STABAT MATER	...	1/6	1/6	—	THE LAY OF THE BROWN ROSARY	...	1/6	—	—
BACH.					YOUNG LOCHINVAR	...	1/6	—	—
MASS, IN B MINOR	...	2/6	3/6	4/6	THE SANDS OF CORRIEMIE (Female voices)	...	1/6	—	—
MISSA BREVIS, IN A	...	1/6	—	—	J. BRADFORD.				
THE PASSION (S. MATTHEW)	...	2/6	3/6	—	HARVEST CANTATA	...	1/6	—	—
Abridged, as used at St. Paul's					THE SONG OF JUBILEE	...	1/6	—	—
THE PASSION (S. JOHN)	...	2/6	3/6	4/6	W. F. BRADSHAW.				
CHRISTMAS ORATORIO	...	2/6	2/6	4/6	GASPAR BECERRA	...	1/6	—	—
(PARTS 3 & 4)					J. BRAHMS.				
MAGNIFICAT	...	1/6	—	—	A SONG OF DESTINY	...	1/6	—	—
GOD GOETH UP WITH SHOUTING	...	1/6	—	—	C. BRAUN.				
GOD SO LOVED THE WORLD	...	1/6	—	—	SIGURD	...	5/6	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6)	...	1/6	—	—	J. C. BRIDGE.				
MY SPIRIT WAS IN HEAVINESS	...	1/6	—	—	DANIEL	...	2/6	—	—
O LIGHT EVERLASTING	...	1/6	—	—	RESURGAM	...	1/6	—	—
BIDE WITH US	...	1/6	—	—	RUDEL	...	4/6	—	—
A STRONGHOLD SURE (Choruses only) (Sol-FA, 0/6)	...	1/6	—	—	J. F. BRIDGE.				
BE NOT AFRAID (Sol-FA, 0/4)	...	0/6	—	—	BOADICEA	...	2/6	—	—
BLESSING, GLORY, AND WISDOM	...	0/6	—	—	CALLIRHOE (Sol-FA, 1/6)	...	2/6	3/6	4/6
I WRESTLE AND PRAY (Sol-FA, 0/6)	...	0/6	—	—	HYMN TO THE CREATOR	...	1/6	—	—
THOU GUIDE OF ISRAEL	...	1/6	—	—	MOUNT MORIAH	...	3/6	—	—
JESU, PRICELESS TREASURE	...	1/6	—	—	NINEVEH	...	2/6	3/6	4/6
WHEN WILL GOD RECALL MY SPIRIT	...	1/6	—	—	ROCK OF AGES (Latin and English) (Sol-FA, 0/4)...	...	1/6	—	—
JESUS, NOW WILL WE PRAISE THEE	...	1/6	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	...	1/6	—	—
A. S. BAKER.					THE FLAG OF ENGLAND (Sol-FA, 0/6)	...	1/6	—	—
COMMUNION SERVICE, IN E	...	1/6	—	—	THE INCHCAPE ROCK	...	1/6	—	—
J. BARNBY.					THE LORD'S PRAYER (Sol-FA, 0/6)	...	1/6	—	—
REBEKAH (Sol-FA, 0/6)	...	1/6	1/6	2/6					
THE LORD IS KING (97th Psalm) (Sol-FA, 1/0)	...	1/6	2/6	—					
LEONARD BARNES.									
THE BRIDAL DAY	...	2/6	—	4/6					
J. F. BARNETT.									
THE ANCIENT MARINER (Sol-FA, 2/6)	...	3/6	4/6	5/6					
THE RAISING OF LAZARUS	...	6/6	—	9/6					
PARADISE AND THE PERI	...	4/6	—	—					
THE WISHING BELL (Female voices) (Sol-FA, 1/6)	...	2/6	—	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1s	1s	1s		1s	1s	1s
DUDLEY BUCK.				F. G. DOSSERT.			
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	MASS, IN E MINOR ... ..	5/0	—	—
EDWARD BUNNETT.				COMMUNION SERVICE, IN E MINOR ... ..	3/0	—	—
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	LUCY K. DOWNING.			
W. BYRD.				A PARABLE IN SONG ... ..	2/0	—	—
MASS FOR FOUR VOICES (in F minor) ... ..	2/6	—	—	F. DUNKLEY.			
CARISSIMI				THE WRECK OF THE HESPERUS ... ..	1/0	—	—
JEPHTHAH ... ..	1/0	—	—	ANTONIN DVOŘÁK.			
F. D. CARNELL.				ST. LUDMILA ... ..	5/0	5/0	7/6
SUPPLICATION ... ..	5/0	—	—	Ditto (German and Bohemian Words) ... ..	5/0	—	—
GEORGE CARTER.				THE SPECTRE'S BRIDE (Sol-Fa, 1/6) ... ..	3/0	3/6	5/0
SINFONIA CANTATA (116th Psalm) ... ..	2/0	—	3/6	Ditto (German and Bohemian Words) ... ..	3/0	—	—
WILLIAM CARTER.				STABAT MATER ... ..	3/6	3/0	4/0
PLACIDA ... ..	5/0	2/6	4/0	PATRIOTIC HYMN ... ..	1/6	—	—
CHERUBINI.				Ditto (German and Bohemian Words) ... ..	3/0	—	—
REQUIEM MASS, C MINOR (Latin and English) ... ..	1/0	1/6	2/6	REQUIEM MASS ... ..	5/0	5/0	7/6
SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6	MASS, IN D ... ..	2/6	—	—
THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6	COMMUNION SERVICE, IN D ... ..	2/6	—	—
FOURTH MASS, IN C ... ..	1/0	1/6	2/6	A. E. DYER.			
E. T. CHIPP.				SALVATOR MUNDI ... ..	3/6	—	—
JOB ... ..	4/0	—	—	ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
NAOMI ... ..	2/0	—	—	H. J. EDWARDS.			
HAMILTON CLARKE.				THE ASCENSION ... ..	2/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations ... ..	2/6	—	—	THE EPIPHANY ... ..	2/6	—	—
Ditto, Sol-Fa, 0/6) ... ..	2/6	—	—	PRAISE TO THE HOLIEST ... ..	1/6	—	—
THE MISSING DUKE (Operetta) (Sol-Fa, 0/6) ... ..	2/6	—	—	EDWARD ELGAR.			
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/6) ... ..	2/6	—	—	THE BLACK KNIGHT ... ..	2/0	—	—
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/6) ... ..	2/0	—	—	THE LIGHT OF LIFE (Lux Christi) ... ..	2/6	—	—
HORNPIPE HARRY (Sol-Fa, 0/6) ... ..	2/6	—	—	KING OLAF (Sol-Fa, Choruses only, 1/6) ... ..	1/6	—	—
FREDERICK CORDER.				THE BANNER OF ST. GEORGE (Sol-Fa, 1/0) ... ..	3/0	—	—
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ... ..	2/6	—	—	TE DEUM AND BENEDICTUS ... ..	1/0	—	—
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THE DREAM ... ..	1/0	—	—	ELYSIUM ... ..	1/0	—	—
H. COWARD.				THE BIRTH OF SONG ... ..	1/6	—	—
THE STORY OF BETHANY (Sol-Fa, 1/6) ... ..	2/6	3/0	—	GUSTAV ERNEST.			
F. H. COWEN.				ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/6) ... ..	2/0	—	—
ST. JOHN'S EVE (Sol-Fa, 1/6) ... ..	2/6	2/0	4/0	T. FACER.			
A SONG OF THANKSGIVING ... ..	1/6	—	—	RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—
SLEEPING BEAUTY (Sol-Fa, 1/6) ... ..	2/6	2/0	4/0	Ditto, Sol-Fa, 0/6) ... ..	2/6	—	—
RUTH (Sol-Fa, 1/6) ... ..	4/0	4/6	6/0	E. FANING.			
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/6) ... ..	2/0	—	—	BUTTERCUPS AND DAISIES (Female voices) ... ..	2/6	—	—
THE WATER LILY ... ..	2/6	—	—	Ditto, Sol-Fa, 1/0) ... ..	2/6	—	—
VILLAGE SCENES (Female voices) (Sol-Fa, 0/6) ... ..	1/6	—	—	HENRY FARMER.			
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/6) ... ..	2/0	—	—	MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0) ... ..	2/0	2/6	3/6
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/6) ... ..	2/0	—	—	MYLES B. FOSTER.			
A DAUGHTER OF THE SEA (Female voices) ... ..	2/0	—	—	THE LADY OF THE ISLES ... ..	1/6	—	—
Ditto Sol-Fa, 1/0) ... ..	2/6	—	—	THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
DREAM OF ENDYMION ... ..	2/6	—	—	Ditto, Sol-Fa, 0/6) ... ..	2/6	—	—
J. MAUDE CRAMENT.				THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/6) ... ..	2/6	—	—
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	SNOW FAIRIES (Female voices) ... ..	1/6	—	—
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—	THE COMING OF THE KING (Female voices) ... ..	1/6	—	—
W. CRESER.				Ditto, Sol-Fa, 0/6) ... ..	2/6	—	—
EUDORA (A dramatic Idyll) ... ..	2/6	—	—	ROBERT FRANZ.			
W. CROTCH.				PRAISE YE THE LORD (117th Psalm) ... ..	1/0	—	—
PALESTINE ... ..	2/0	3/6	5/0	NIELS W. GADE.			
W. H. CUMMINGS.				PSYCHE (Sol-Fa, 1/6) ... ..	2/6	2/0	4/0
THE FAIRY RING ... ..	2/6	—	—	SPRING'S MESSAGE (Sol-Fa, 0/6) ... ..	0/6	—	—
W. G. CUSINS.				ERL-KING'S DAUGHTER (Sol-Fa, 0/6) ... ..	1/0	1/6	2/6
TE DEUM ... ..	1/6	—	—	ZION ... ..	1/0	1/6	2/6
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THE DESERT (Male voices) ... ..	1/6	2/0	—	COMALA ... ..	2/0	2/6	4/0
H. WALFORD DAVIES.				CHRISTMAS EVE (Sol-Fa, 0/4) ... ..	1/0	1/6	—
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P. H. DIEMER.				LORD OF THE ISLES (Sol-Fa, 1/6) ... ..	2/6	—	—
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				YE OLDE ENGLISME PASTYMES ... ..	1/6	—	—
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SWEET ECHO ... ..	1/0	—	—	—
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THE YEAR ... ..	2/0	2/6	—	—
D. JENKINS.				
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	2/6	—	—
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THE FEAST OF ADONIS ... ..	1/0	—	—	—
W. JOHNSON.				
ECCE HOMO ... ..	2/0	—	—	—
C. WARWICK JORDAN.				
BLOW YE THE TRUMPET IN ZION ... ..	1/6	—	—	—
N. KILBURN.				
THE SILVER STAR (Female voices)	1/6	—	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	—
BY THE WATERS OF BABYLON ... ..	1/0	—	—	—
ALFRED KING.				
THE EPIPHANY ... ..	2/0	—	—	—
OLIVER KING.				
BY THE WATERS OF BABYLON (137th Psalm)...	1/6	—	—	—
THE NAIADS (Female voices) ... ..	2/6	—	—	—
THE SANDS O' DEE ... ..	1/0	—	—	—
THE ROMANCE OF THE ROSES ... ..	2/6	—	—	—
J. KINROSS.				
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	2/6	—	—	—
H. LAHEE.				
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	2/6	—	—	—
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DIXIT DOMINUS ... ..	1/0	1/6	—	—
H. LESLIE.				
THE FIRST CHRISTMAS MORN ... ..	2/6	—	—	—
F. LISZT.				
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THE SONG OF BALDER ... ..	1/0	—	—	—
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THE ELFIN QUEEN (Female voices) ... ..	2/6	—	—	—
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(Ditto, Sol-FA, 0/6)	—	—	—	—
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JUDITH (Choruses, Sol-FA, 2/0) ... ..	5/0	6/0	7/6	(Ditto, Sol-FA, 0/4)			
L'ALLEGRO (Sol-FA, 1/6) ... ..	2/6	—	—	<b>ROSSINI.</b>			
ETON ... ..	2/0	—	—	STABAT MATER (Sol-FA, 1/0) ... ..	1/0	1/6	2/6
THE LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—	MOSES IN EGYPT ... ..	4/0	6/6	7/6
JOB (Choruses, Sol-FA, 1/0) ... ..	2/6	—	—	<b>CHARLES B. RUTENBER.</b>			
KING SAUL ... ..	5/0	6/0	7/6	DIVINE LOVE ... ..	2/6	—	—
INVOCATION TO MUSIC ... ..	2/6	—	—	<b>ED. SACHS.</b>			
MAGNIFICAT ... ..	1/6	—	—	WATER LILIES ... ..	1/0	—	—
<b>DR. JOSEPH PARRY.</b>				<b>C. SAINTON-DOLBY.</b>			
NEBUCHADNEZZAR ... ..	2/0	4/0	5/0	FLORIMEL (Female voices) ... ..	2/6	—	—
Ditto, (Sol-FA) ... ..	1/6	2/0	2/6	<b>CAMILLE SAINT-SAËNS.</b>			
<b>B. PARSONS.</b>				THE HEAVENS DECLARE—CÆLI ENARRANT			
THE CRUSADER ... ..	2/6	—	—	(19th Psalm) ... ..	1/6	—	—
<b>T. M. PATTISON.</b>				<b>W. H. SANGSTER.</b>			
MAY DAY ... ..	1/6	—	—	ELYSIUM ... ..	1/0	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/6) ... ..	2/0	—	—	<b>FRANK J. SAWYER.</b>			
THE ANCIENT MARINER ... ..	2/6	—	—	THE STAR IN THE EAST ... ..	2/6	—	—
THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—	THE SOUL'S FORGIVENESS ... ..	1/0	—	—
<b>A. L. PEACE.</b>				<b>H. W. SCHARTAU.</b>			
ST. JOHN THE BAPTIST ... ..	2/6	—	—	CHRISTMAS HOLIDAYS (Female voices) ... ..	0/0	—	—
<b>A. H. D. PRENDERGAST.</b>				<b>SCHUBERT.</b>			
THE SECOND ADVENT ... ..	1/6	—	—	MASS, IN A FLAT ... ..	1/0	1/6	2/6
<b>PERGOLESI.</b>				COMMUNION SERVICE, ditto ... ..	2/0	—	2/6
STABAT MATER (Female voices) (Sol-FA, 0/6) ... ..	1/0	—	—	MASS, IN E FLAT ... ..	2/0	2/6	4/0
<b>CIRO PINSUTI.</b>				COMMUNION SERVICE, ditto ... ..	2/0	2/6	4/0
PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—	MASS, IN B FLAT ... ..	1/0	1/6	2/6
<b>E. PROUT.</b>				COMMUNION SERVICE, ditto ... ..	2/0	—	2/6
DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—	MASS, IN C ... ..	1/0	1/6	2/6
THE RED CROSS KNIGHT (Sol-FA, 2/0) ... ..	4/0	4/6	6/0	COMMUNION SERVICE, ditto ... ..	2/0	—	2/6
THE HUNDREDTH PSALM ... ..	1/0	—	—	MASS, IN G ... ..	1/0	1/6	2/6
FREEDOM ... ..	1/0	—	—	COMMUNION SERVICE, ditto ... ..	2/0	—	2/6
HEReward ... ..	4/0	—	—	MASS, IN F (Sol-FA, 0/6) ... ..	1/0	1/6	2/6
QUEEN AIMÉE (Female voices) ... ..	2/6	—	—	COMMUNION SERVICE, ditto ... ..	2/0	—	2/6
<b>PURCELL.</b>				SONG OF MIRIAM (Sol-FA, 0/6) ... ..	1/0	—	—
DIDO AND ÆNEAS ... ..	2/6	—	—	<b>SCHUMANN.</b>			
TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—	THE MINSTREL'S CURSE ... ..	1/6	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ... ..	1/0	—	—	THE KING'S SON ... ..	1/0	—	—
ODE ON ST. CECILIA'S DAY ... ..	2/0	—	—	MIGNON'S REQUIEM ... ..	2/6	—	—
THREE SCENES, from "King Arthur" ... ..	1/6	—	—	PARADISE AND THE PERI (Sol-FA, 1/6) ... ..	2/6	3/0	4/0
<b>LADY RAMSAY.</b>				PILGRIMAGE OF THE ROSE ... ..	1/0	1/6	2/6
THE BLESSED DAMOZEL ... ..	2/6	—	—	MANFRED ... ..	1/0	—	—
<b>F. J. READ.</b>				FAUST ... ..	3/0	3/6	5/0
THE SONG OF HANNAH ... ..	1/0	—	—	ADVENT HYMN, "IN LOWLY GUISE" ... ..	1/0	—	—
<b>J. F. H. READ.</b>				NEW YEAR'S SONG (Sol-FA, 0/6) ... ..	1/0	—	—
HAROLD ... ..	4/0	—	6/0	THE LUCK OF EDENHALL (Male voices) ... ..	1/6	—	—
BARTIMEUS ... ..	1/6	—	—	<b>H. SCHÜTZ.</b>			
CARACTACUS ... ..	2/6	—	—	THE PASSION OF OUR LORD ... ..	1/0	—	—
THE CONSECRATION OF THE BANNER ... ..	1/6	—	—	<b>BERTRAM LUARD SELBY.</b>			
IN THE FOREST (Male voices) ... ..	5/0	—	—	CHORUSES AND INCIDENTAL MUSIC TO			
PSYCHE ... ..	1/6	—	—	"HELENA IN TROAS" ... ..	3/6	—	—
THE DEATH OF YOUNG ROMILLY ... ..	1/6	—	—	SUMMER BY THE SEA (Female voices) ... ..	1/6	—	—
THE HESPERUS (Sol-FA, 0/6) ... ..	1/6	—	—	THE WAITS OF BREMEN (For Children) ... ..	1/6	—	—
<b>DOUGLAS REDMAN.</b>				Ditto, Sol-FA, 0/6)			
COR UNAM, VIA UNA ... ..	2/6	—	—	<b>H. R. SHELLEY.</b>			
				VEHILLA REGIS (The Royal Banners forward go) ... ..	2/0	—	—

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	<b>1st</b>	<b>2nd</b>	<b>3rd</b>	<b>4th</b>		<b>1st</b>	<b>2nd</b>	<b>3rd</b>	<b>4th</b>
<b>E. SILAS.</b>					<b>W. TAYLOR.</b>				
MASS, IN C ... ..	1/6	—	—	—	ST. JOHN THE BAPTIST ... ..	—	4/6	—	—
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JOASH ... ..	4/6	—	—	—	THE SUN-WORSHIPPERS ... ..	1/6	—	—	—
<b>R. SLOMAN.</b>					<b>E. H. THORNE.</b>				
SUPPLICATION AND PRAISE ... ..	2/6	—	—	—	BE MERCIFUL UNTO ME ... ..	1/6	—	—	—
CONSTANTIA ... ..	2/6	—	—	—	<b>BERTHOLD TOURS.</b>				
<b>HENRY SMART.</b>					A FESTIVAL ODE ... ..	1/6	—	—	—
KING RENÉ'S DAUGHTER (Female voices) ... ..	2/6	—	—	—	THE HOME OF TITANIA (Female voices) ... ..	1/6	—	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ... ..	2/6	2/6	4/6	—	(Ditto, Sol-FA, 0/6)	—	—	—	—
<b>J. M. SMITTON.</b>					<b>FERRIS TOZER.</b>				
KING ARTHUR (Sol-FA, 1/6) ... ..	2/6	—	—	—	KING NEPTUNE'S DAUGHTER (Female voices) ... ..	2/6	—	—	—
ARIADNE (Sol-FA, 0/6) ... ..	2/6	—	—	—	(Ditto, Sol-FA, 0/6)	—	—	—	—
CONNLA ... ..	2/6	—	—	—	BALAAH AND BALAK ... ..	2/6	—	—	—
<b>ALICE MARY SMITH.</b>					<b>P. TSCHAIKOWSKY.</b>				
THE RED KING (Men's voices) ... ..	1/6	—	—	—	NATURE AND LOVE ... ..	1/6	—	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ... ..	1/6	—	—	—	<b>VAN BREE.</b>				
(Ditto, Sol-FA, 0/6)	—	—	—	—	ST. CECILIA'S DAY (Sol-FA, 0/6) ... ..	1/6	1/6	2/6	—
ODE TO THE NORTH-EAST WIND ... ..	1/6	—	—	—	<b>CHARLES VINCENT.</b>				
ODE TO THE PASSIONS ... ..	2/6	—	—	—	THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ... ..	2/6	—	—	—
<b>E. M. SMYTH.</b>					THE LITTLE MERMAID (Female voices) ... ..	2/6	—	—	—
MASS, IN D ... ..	2/6	—	—	—	<b>A. L. VINGOE.</b>				
<b>A. SOMERVELL.</b>					THE MAGICIAN (Operetta) (Sol-FA, 0/6) ... ..	2/6	—	—	—
MASS, IN C MINOR ... ..	2/6	—	—	—	<b>W. S. VINNING.</b>				
THE POWER OF SOUND (Sol-FA, 1/6) ... ..	2/6	—	—	—	SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—	—
THE FORSAKEN MERMAN ... ..	1/6	—	—	—	<b>S. P. WADDINGTON.</b>				
THE ENCHANTED PALACE (Sol-FA, 0/6) ... ..	2/6	—	—	—	JOHN GILPIN ... ..	2/6	—	—	—
THE CHARGE OF THE LIGHT BRIGADE ... ..	0/6	—	—	—	<b>W. M. WAIT.</b>				
(Sol-FA, 0/6) ... ..	1/6	—	—	—	THE GOOD SAMARITAN ... ..	2/6	—	—	—
ELEGY ... ..	1/6	—	—	—	GOD WITH US ... ..	2/6	—	—	—
<b>CHARLTON T. SPEER.</b>					ST. ANDREW ... ..	2/6	—	—	—
THE DAY DREAM ... ..	2/6	—	—	—	<b>R. H. WALTHER.</b>				
THE JACKDAW OF RHEIMS ... ..	2/6	—	—	—	THE PIED PIPER OF HAMELIN ... ..	2/6	—	—	—
<b>SPOHR.</b>					<b>H. W. WAREING.</b>				
MASS (for 5 solo voices and double choir) ... ..	2/6	—	—	—	THE WRECK OF THE HESPERUS ... ..	1/6	—	—	—
HYMN TO ST. CECILIA ... ..	1/6	—	—	—	<b>WEBER.</b>				
CALVARY ... ..	2/6	2/6	4/6	—	IN CONSTANT ORDER (Hymn) ... ..	1/6	—	—	—
FALL OF BABYLON ... ..	2/6	2/6	2/6	—	MASS, IN G (Latin and English) ... ..	1/6	1/6	2/6	—
LAST JUDGMENT (Sol-FA, 1/6) ... ..	1/6	1/6	2/6	—	MASS, IN E FLAT (Ditto) ... ..	1/6	1/6	2/6	—
THE CHRISTIAN'S PRAYER ... ..	1/6	1/6	2/6	—	COMMUNION SERVICE, IN E FLAT ... ..	1/6	—	—	—
GOD, THOU ART GREAT (Sol-FA, 0/6) ... ..	1/6	—	—	—	JUBILEE CANTATA ... ..	1/6	1/6	—	—
HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/6	—	—	—	PRECIOSA ... ..	1/6	—	—	—
JEHOVAH, LORD OF HOSTS ... ..	0/6	—	—	—	THREE SEASONS ... ..	1/6	—	—	—
<b>JOHN STAINER.</b>					<b>S. WESLEY.</b>				
THE CRUCIFIXION (Sol-FA, 0/6) ... ..	1/6	2/6	—	—	IN EXITU ISRAEL ... ..	0/6	—	—	—
ST. MARY MAGDALEN (Sol-FA, 1/6) ... ..	2/6	2/6	4/6	—	DIXIT DOMINUS ... ..	1/6	—	—	—
THE DAUGHTER OF JAIRUS (Sol-FA, 0/6) ... ..	1/6	2/6	—	—	<b>S. S. WESLEY.</b>				
<b>C. VILLIERS STANFORD.</b>					O LORD, THOU ART MY GOD ... ..	1/6	—	—	—
EDEN ... ..	5/6	0/6	7/6	—	<b>J. E. WEST.</b>				
THE VOYAGE OF MÆLDUNE ... ..	2/6	2/6	4/6	—	SEED-TIME AND HARVEST (Sol-FA, 1/6) ... ..	2/6	—	—	—
CARMEN SÆCULARE ... ..	1/6	—	—	—	<b>C. LEE WILLIAMS.</b>				
THE REVENGE (Sol-FA, 0/6) ... ..	1/6	—	—	—	THE LAST NIGHT AT BETHANY (Sol-FA, 1/6) ... ..	2/6	2/6	—	—
GOD IS OUR HOPE (46th Psalm) ... ..	2/6	—	—	—	GETHSEMANE ... ..	2/6	2/6	—	—
ŒDIPUS REX (Male voices) ... ..	2/6	—	—	—	A HARVEST SONG OF PRAISE ... ..	1/6	—	—	—
THE EUMENIDES ... ..	2/6	—	—	—	<b>A. E. WILSHIRE.</b>				
MASS, IN G MAJOR ... ..	2/6	—	—	—	GOD IS OUR HOPE (Psalm 46) ... ..	2/6	—	—	—
COMMUNION SERVICE, IN G ... ..	2/6	—	—	—	<b>THOMAS WINGHAM.</b>				
EAST TO WEST ... ..	1/6	—	—	—	TE DEUM (Latin) ... ..	1/6	—	—	—
THE BATTLE OF THE BALTIC ... ..	1/6	—	—	—	MASS, IN D (Regina Cœli) ... ..	2/6	—	—	—
<b>F. R. STATHAM.</b>					<b>CHAS. WOOD.</b>				
VASCO DA GAMA ... ..	2/6	—	—	—	ODE TO THE WEST WIND ... ..	1/6	—	—	—
<b>H. W. STEWARDSON.</b>					<b>F. C. WOODS.</b>				
GIDEON ... ..	4/6	—	—	—	KING HAROLD (Sol-FA, 0/6) ... ..	1/6	—	—	—
<b>BRUCE STEANE.</b>					A GREYPORT LEGEND (1797) (Sol-FA, 0/6) ... ..	1/6	—	—	—
THE ASCENSION ... ..	2/6	2/6	4/6	—	<b>E. M. WOOLLEY.</b>				
<b>J. STORER.</b>					THE CAPTIVE SOUL ... ..	2/6	—	—	—
THE TOURNAMENT ... ..	2/6	—	—	—	<b>J. M. W. YOUNG.</b>				
MASS OF OUR LADY OF RANSOM ... ..	2/6	—	—	—	THE RETURN OF ISRAEL TO PALESTINE ... ..	2/6	2/6	—	—
<b>E. C. SUCH.</b>									
NARCISSUS AND ECHO ... ..	2/6	—	—	—					
GOD IS OUR REFUGE (46th Psalm) ... ..	1/6	—	—	—					
<b>ARTHUR SULLIVAN.</b>									
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1. Pastorale .. .. Battison Haynes
2. Gavotte, from the 12th Sonata for 2 Violins and Cello .. .. Boyce
3. Evensong .. .. Kate Boundy
4. Minuet, from the Organ Concerto in B flat (No. 2, and Set) .. .. Handel
5. Allegretto .. .. Oliver Brookbank
6. Marche Funèbre (Op. 72, No. 2) .. .. Chopin
7. Communion .. .. W. Wolstenholme
8. Prelude in E minor and Chorale .. .. J. S. Bach
9. Andante con moto .. .. G. A. Macfarren

### BOOK 12.

1. Berceuse (Op. 77, No. 3) .. .. Alexandre Guilmant
2. Introductory Voluntary .. .. Hamilton Clarke
3. Prayer .. .. Bruce Steane
4. Melody .. .. S. Coleridge-Taylor
5. Eventide .. .. Clowes Bayley
6. Postlude .. .. Josiah Booth
7. Jubilant March .. .. W. John Reynolds

To be continued.

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